

AMERIKA

Andreas Schulze

AMERIKA

Sebastian Klemm

Brunnenstrasse 7

10119 Berlin

T 030 40 50 49 53

F 030 40 50 49 54

M 01 77 786 74 19

E gallery@amerika-berlin.de

I www.amerika-berlin.de



Vegas

dig. b/w-print, 31,5 x 43,5 cm (framed), ed. 3+1 a.p., exhibition view
gallery AMERIKA
2006



Vegas

dig. b/w-print, 31,5 x 43,5 cm (framed), ed. 3+1 a.p.
2006



#1, 2006, C-print, 63 x 52,5 cm, ed. 3+1 a.p



#2, 2006, C-print, 63 x 52,5 cm, ed. 3+1 a.p



#3, 2006, C-print, 53 x 43 cm, ed. 3+1 a.p



#8, 2006, C-print, 182 x 119 cm, ed. 3+1 a.p

John

Series of 11 c-prints, dimensions variable
2006



Friend or Foe

Installation view Galerie Amerika, series of 15 c-prints, each 40 x 30 cm, ed. 5+1 a.p.
2005



Friend or Foe

series of 15 c-prints, each 40 x 30 cm, ed. 5+1 a.p.
2005



LP

...To conclude, we enter a darkened room in the basement of the exhibition. At first it is impossible for us to estimate the room's dimensions. Then a red point of light catches our attention as it drifts counter-clockwise through the darkness. After closer observation, it becomes obvious that the point of light's orbit coincides with the ground plan of the room. Placed in the room's center, a laser rotates 360° per minute, scanning the walls of the 600 square meter basement. At times the laser's point will briefly flash out of orbit to another location in space, hitting one of the room's invisible columns, then instantly resuming its course. The point of light cuts through the room horizontally, marking every available surface in its path. We become a part of this procedure as the laser scans our bodies chest-high, appearing to be in search of a target, not finding one and therefore left to skim walls and visitors indefinitely. Although we cannot see the real architectural space, we become conscious of its dimensions as our eye follows the minimal point of light, progressing through the

darkness. A calmness envelopes us, and for a brief moment, we reach an aesthetic consciousness, which allows us a fleeting glimpse of the sublime. The feeling however, is shattered every minute. This short period of time is long enough to effectively conjure up psychological distress, resulting from the feeling of being targeted by the point of light, a moment ago distant, immaterial and graceful, now close and literally passing over us. We are left feeling that our presence has crudely destroyed grace in a closed system of perfect order.

Alexander Koch

Laser, Motor, Ausstellungsansicht Kunstraum B/2 Leipzig
2004

The work by the Leipzig artist Andreas Schulze, *Friend or Foe*, consists of a series of 18 framed color photographs in portrait format. The stringency of this spatial arrangement is the first thing the observer notices. The chromatic homogeneity of dark, broken tones serves to increase the hermetic impression.

He exercises a strict formalism to ensure his images hold together. He forces the original photograph with its informational content to the limit of the recognizable, cutting out and enlarging until a new, autarkic image appears. In the linear arrangement, planes and colors constitute an independent, formal dramaturgy, beginning with hard edges and jumps and ending with increasingly heavy surfaces and colors. The chromatics develop gradually from image to image so that the resulting harmonic spectrum binds visually. Is it possible to gain access to Schulze's image world via this formalism? Upon closer observation the planes that seemed to be pure color combinations reveal themselves as figurative. Light reflecting on a worn-out elevator door, the metallic shine of a balcony paneling, floors and walls; the view into a graying distance, enamel finish or concrete: surfaces that in no way convey the illusion of nearness, personal experiences or experiential accessibility. What story is being told there?

There are details to suggest the answer; a slice of neck, later the bluish silhouette of a skier or the whirlpool effect of a zoom into the darker recesses of a car lead the viewer's eye into trace elements of a story; the remains of an as yet unsolved case. The gaze is initially habituated to the obvious – surfaces and surrounds, before being abruptly confronted with the figure of the skier, recognizable as the protagonist of the possible story. This figure vanishes as quickly as it had emerged, a shadow, a vague memory, perhaps able to start off an avalanche of inner images in the snowfield of the surfaces. Yet Andreas Schulze holds himself back: he skillfully composes an emotional spectrum between coldness, longing, suspicion and melancholy, without recourse to those images and places that memory maybe always tends to look for.

His vision is doubtful, skeptical; always conscious that remembering involves forgetting and inventing. He tolls respect to the fact that reality mostly reveals itself in re-mediated form by not differentiating between self-made photographs and reproductions. Schulze asks the question of how to use photography to obtain an image/reproduction of the world, when it has become discredited in its roles both as medial witness and as immediate subjective expression. Exposed to the swiftness and seductiveness of medial images, he attempts to find images by avoiding them. Each one is nothing more or less than a far throw into the emptiness of imagination. Like Tarkovsky's stalker throwing his rings into the swamp, Andreas Schulze hurls his motifs into the medial flooding, and that is where they remain.

Towards the end of the series the gaze stumbles upon the portrait of a man. It is an image between positive and negative, barely visible, as though it were hesitant to enter the light. Stolen from the red light of the dark room, it is a little miracle in all the details and nuances that photography is capable of producing. Are we starting at the beginning again?

Tina Schulze

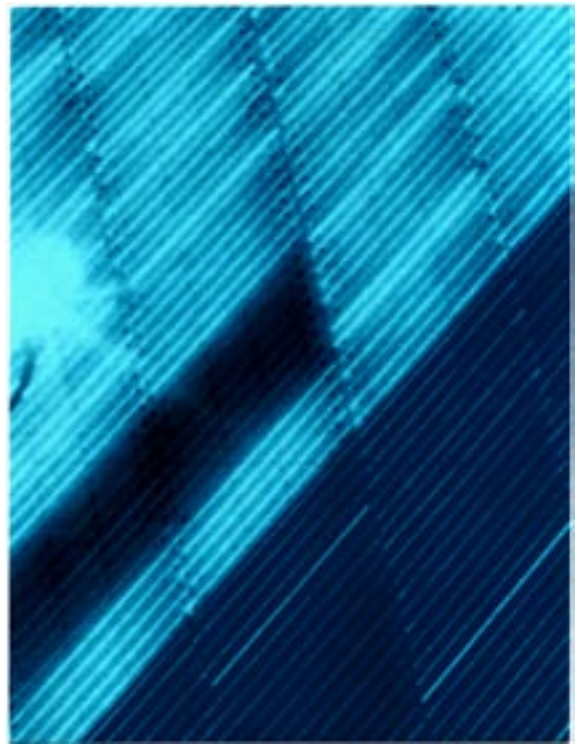
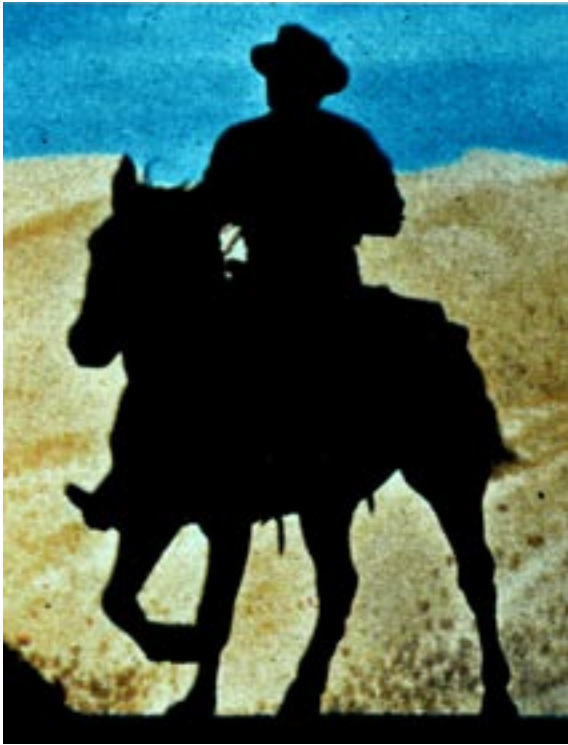


Anaheim Budapest

Photographic subjects, which deal with the theme travel in reference to image production in both a mass-media context and an artful one, form the intellectual background of this work. Travel is then brought into play through the subtitles of both parts of the work: We only made it to Anaheim (part 1) In Budapest (part 2). Here, these very different places – Anaheim, the home town of Disneyland, situated on the outskirts of Los Angeles, and Budapest, an economic and cultural centre in eastern Europe – function as examples of the generally standard practice of determining a travel destination: the decision is made based on pictures. Anaheim Budapest refers to the orientation that the traveller can lose or, just as well, win between these photographic subjects and their original sceneries, the disco-

veries of which being the goal of the trip. The work attempts to mark the space between Photographed picture and mental picture and describe it as a milieu of sensory patterns competing with one another.

33 laser copies, 41 X 29 cm, Anaheim Budapest, Museum for Applied Arts Gera
1999



Anaheim Budapest

Wir sind nur bis Anaheim gekommen, 13 Farb-Laserkopien, 41 x
29 cm
1999



Anaheim Budapest

In dem Budapest, 20 Schwarzweiss-Laserkopien, 41 x 29 cm
1999

Andreas Schulze

1965 born in Leipzig, lives and works in Leipzig

1995-2002 studies Fine Arts / degree, HGB Academy of Visual Arts Leipzig with Professor Astrid Klein

Scholarships and Awards

2006 working stipend of the Kulturstiftung by the State of Saxony

2003 DAAD stipend, Budapest

1999 4th Aenne Biermann Prize for Contemporary German Photography (laureate)

Exhibitions (selection)

2007 Three works, Dogenhaus, Leipzig

2006 A3, Amerika, Berlin / Zweidimensionale, Kunsthalle der Sparkasse Leipzig / John, Amerika, Berlin

2005 Friend or Foe/ The years to come, Amerika, Berlin

2004 »Der Sprung im Wasserglas«, Kunstraum B/2, Leipzig / Kunstraum B/2, Leipzig RED

2003 Art Space (untitled), Büro Spors Raum für zeitgenössische Kunst, Berlin

2002 »Falsche Freunde« Galerie Barakk, Berlin / Ehemalige Buntgarnwerke Leipzig

2001 »Mapping architectural photographs«, Architectural League, Leipzig / »Heimat (Interier)«, Schauspielhaus Leipzig

2000 »Land«, Hochhaus Wächterstraße, Leipzig

1999 Galerie Prima Kunst, Kiel / Museum für Angewandte Kunst Gera